

THE METROPOLITAN MUSEUM OF ART



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Catalogue of
An Exhibition of
Etchings,
Lithographs
and Sketches

By the late
Charles Jacque

*
With an Introduction.

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Frederick Keppel & Co.

New York.
1898.



CHARLES JACQUE.

"OF all the rustic artists Charles Jacque has the simplest and purest feeling, and we enjoy a rusticity which is genuine and sincere." So writes Hamerton of this master, whose paintings, as well as his etchings, are about as well known as those of any artist of our century; and while no general collection, either of paintings or of etchings, is too good to exclude him from an honored place, yet his work is so sane and so simple that in no case is this liking for it "an acquired taste." While there is no lack of artistic invention or of technical mastery in his pictures, yet there is no "queerness" and no mysterious and hidden quality in them, so that one enjoys them from the first and enjoys them always. (It will be remembered that at the sale of the Dana collection last month one of his pictures sold for \$5,400.)

Charles Jacque was born in Paris in 1813 and died there in 1893. At the age of seventeen he was apprenticed to an engraver of maps, but even at that early age he had aspirations toward higher things, for it was then that he made his first etching, and he made a good beginning, for this first plate was a copy of Rembrandt's "Head of a Woman," which the Dutch master had etched in 1637. Jacque very soon tired of the drudgery of map-engraving, and in 1830 he enlisted in the French army. He served for seven years, taking part in the siege of Antwerp, and retiring with the modest rank of corporal.

Most well constituted boys begin by making pictures of soldiers. Whistler did it, and so did Jacque. Monsieur Jules Claretie, in his monograph on Jacque, tells us that he made a number of "not drawings but sketches" of this character, and two volumes of these little early sketches form part of the present exhibition. These books are

a convenient size to be carried about in a soldier's pocket, and the sketches they contain were done between the eighteenth and the twenty-fourth year of the artist's life. In his twenty-fifth year Jacque went to England, remaining there for two years and working as an illustrator of books. His work at this period gave good promise of his future fame.

Returning to Paris, his first essay there was the publication of a series of military sketches. He sold the original drawings to a publisher named Henriot at the price of *one franc* each, but as Monsieur Henriot never paid him for them it was not an auspicious beginning; but it may have taught Jacque a lesson, for he died a very rich man.

I may, perhaps, be allowed to repeat here a part of what I said of him in a lecture delivered before the Grolier Club shortly before his death :

“Jacque was one of the earliest, if not the earliest, pioneer in the great nineteenth-century revival of painter-etching, and he did more than any other one man to bring it about. A famous painter, as well as the creator of nearly five hundred notable etchings, he was the comrade and friend of such great men as Millet, Troyon, Corot, Théodore Rousseau and Daubigny, and he has outlived them all. His etched work embraces a period of more than sixty years, and his later plates are considered his best, because in them he has entirely emancipated himself from the laborious and painstaking traditions of the line engravers.

“In Jacque's work there is sweet rusticity everywhere; he draws domestic animals, including swine, with a loving fidelity, and no artist has ever sketched poultry so well — nor, I may add, written about them so well.

“If we were to judge of the man from the character of his works he should be one of the most angelic and dove-like of human creatures; but truth compels me to say that a more pugnacious, harsh, and domineering old gentleman than Charles Jacque it would not be easy to find. In Paris he has a valuable property in the Boulevard de Clichy, where he resides and works. It is a large and handsome house, built round a court and accommodating a number of families. He is called the strictest landlord in Paris, and yet I am told that his property never lacks good tenants. Some of his rules for his tenants are peculiar: They must have no musical instruments of any

kind; no growing plants, no singing birds, no cats, no dogs—and no children! I do not take an undue liberty in mentioning these things, for this vigorous old man is very proud of his austerity and sternness.

“The apple turns sweet and mellow just before it drops from the tree, while the sour and acrid fruit clings firmly. This leads me to hope (and very sincerely, too) that Monsieur Jacque has still long years of life and activity before him.”

To come back to the present time, I may say that I knew Jacque well, and, indeed, have had many a squabble with him, as well as many a pleasant and peaceable hour. These little quarrels troubled him not at all (however they may have troubled me), and so there was no difficulty in renewing our good relations whenever our mutual interests rendered a reconciliation desirable.

Jacque suffered more than most artists through the misdirected enterprise of the counterfeiters. His etchings are so clever in technic that they are out of the reach of imitators, but his paintings have been counterfeited unmercifully. A story related to me by his next-door neighbor, Monsieur Félix Buhot, shows that Jacque could on occasion be humorous as well as grim: A wealthy lady took a sudden notion that it would be the correct thing for her to collect works of art, and hearing of a signed “Charles Jacque” which was for sale in a little shop on the outer Boulevard at the price of thirty francs she went and bought it. Having hung it in her gallery she showed it with great satisfaction to her friends. One among them, who had “eyes to see,” told her that she ought to show her picture to the artist himself, so as to have him authenticate it. Jacque consented, but when he saw the frightful daub which bore his name he almost fainted. Mastering his emotion he said to the lady, “Madame, what is your own opinion of this picture?” “Oh, Monsieur Jacque,” she replied, “it is the pride of my whole collection and I consider it an absolute masterpiece.” “Well, then,” said the artist, “I *did* paint it. Yes, it is my own work, madame!” The lady went away delighted, and Jacque vented his fury on the next man he met!

At one prolific period of his career as an etcher and lithographer—about the years 1864 and 1865—Jacque had a hankering after minute prettiness of execution,

and although he never etched a plate that is so minutely finished in all its parts as is Rembrandt's magnificent portrait of the "Burgomaster Six," yet during the same period he produced some of his boldest and strongest work.

Like some other famous artists, Jacque received scant recognition at the Paris Salon, so that he ceased exhibiting there during the last, and best, thirty years of his life. Up to the year 1864 he had won seven medals at the Salon, but they were all third-class medals; while second medals, first medals, and even the great Medal of Honor had been awarded to artists who, in comparison to Jacque, were ephemeral nobodies. However, the Paris Exposition of 1889 gave him a tardy vindication by awarding him the Medal of Honor for his etching, "La Bergerie Béarnaise." This plate, the work of the artist's old age, is called by Beraldi in his work, "The Engravers of the Nineteenth Century," *une pièce superbe*—and so it is.

Such a thing as a complete collection of Jacque's etchings and lithographs does not exist in any one place. The master himself has told me that the fullest collection existing is that of Mr. Samuel P. Avery of New York, and I desire to record my special thanks to Mr. Avery for having allowed me to enrich this exhibition by borrowing from him whatever I might desire. The contributions from this source would have been still more numerous than they are were it not that Jacque produced so much during his long and laborious life that the capacity of our gallery has compelled me to limit my selections. Thanks for important contributions are also due to Mr. Howard Mansfield, Dr. Charles Hitchcock, and Mr. John Harsen Rhoades.

FREDERICK KEPPEL.

New York, March, 1898.





ETCHINGS.

1. Lisière de bois.
2. Petite femme tenant un seau au bord d'un puits.
3. Un homme dans un cave.
4. Charrette près d'une maison.
5. Enfants en prière.
6. Buveur.
7. Escalier devant une maison.
8. Maison de paysan à Cricey.
9. Masures.
10. Tête de vieillard.
11. Fumeur.
12. Liseurs (effet de lumière).
13. Joueur d'orgue.
14. Petit Mendiant.
15. Les Chanteurs.
16. Le Tueur de cochons.
17. La Cruche cassée.
18. Paysage.
19. Mendiant.
20. Paysage.
21. Mendiant.
22. Récuseuse.
23. Bords d'une rivière.
24. Paysage ; île d'Aligre.
25. Paysage.
26. Paysage.
27. Paysage ; île d'Aligre.
28. Paysage.
29. Deux cochons.
30. Champ de blé.
31. Paysage.
32. Les Tueurs de cochons.
33. Paysage. Hiver.
34. Un coin de ferme.

80. Scène de buveurs d'après Ostade.
81. Une bourrasque. Paysage.
82. Paysage. Charrue attelée au repos.
83. Toit à porcs.
84. Paysage. Personnages.
85. Mendiant.
86. Buveurs.
87. Buveur d'après Ostade.
88. La Mort jouant du violon.
89. Musicien d'après Ostade.
90. Les bords d'une rivière.
91. Fumeur.
92. Une Biche.
93. Portrait de l'auteur.
94. Couverture d'une suite de six sujets.
95. Un coin de la forêt de Fontainebleau.
96. Buveurs.
97. Paysage. Animaux.
98. Paysage. Troupeau de vaches.
99. L'Attelage (fable de Lachambaudie).
100. Une femme donnant à manger à des porcs.
101. La rue de Barbizon.
102. Porcher.
103. Laveuse.
104. Portrait de ma petite fille.
105. Une porte d'auberge.
106. Paysage d'après Hobbema.
107. Paysage d'après Hobbema.
108. Troupeau de vaches.
109. La Bergerie.
110. La Souricière.
111. Paysage.
112. Daphnis et Chloe.
113. Vache paissant.
114. Tir à la bécasse.
115. Première leçon d'équitation.
116. Le Printemps.
117. Le Repos.
118. Le Labourage.
119. Pêche au vif.
120. L'Été.
121. Le Matin.
122. Petits, petits !!
123. Paysage.
124. Pifferaris.

125. **Paysage.**
126. **Vaches hollandaises.**
127. **Le Repas.**
128. **Les petites Vachères.**
129. **Un coin du cour.**
130. **L'Abreuvoir.**
131. **Le petit Porcher.**
132. **Le chemin de halage.**
133. **Coq et poules.**
134. **Le matin du premier jour de l'an.**
135. **Pêche au gardon.**
136. **Bergerie.**
137. **L'Équipage.**
138. **Un verger.**
139. **Une cour à Paris en 1865.**
140. **La Maréchalerie.**
141. **Une habitation rustique.**
142. **Le retour des champs.**
143. **La Gardeuse de dindons.**
144. **Chaumières bourguignonnes.**
145. **Portrait de M. J.-J. Guiffrey.**
146. **Troupeau de vaches et bœufs.**
147. **Jeune Femme au bain.**
148. **Poules.**
149. **Le Hameau.**
150. **L'Hiver.**
151. **Une Amitié.**
152. **Le Rouleau.**
153. **L'Enfant prodigue.**
154. **Attelage de bœufs.**
155. **La Bergère.**
156. **Troupeau de porcs.**
157. **Le Petit Troupeau.**
158. **Chevaux de halage.**
159. **Portrait de M. Luquet.**
160. **Les Petites Maisons Kercassier.**
161. **Le Buisson Kercassier.**
162. **Les Deux Chaumières Kercassier.**
163. **La Petite Forêt. Hiver.**
164. **La Sortie des moutons.**
165. **Troupeau à la lisière d'un bois.**
166. **Dans le bois.**
167. **Ousse. Paysage.**
168. **Une Perchette et une Tête de petite fille.**
169. **Chaumières.**

170. *Intérieur de bergerie.*
171. *Le grand abreuvoir.*
172. *Coq et poules.* 6 proofs only. Jacque's last etching.



ETCHINGS NOT DESCRIBED IN GUILFREY'S CATALOGUE.

173. *The Interior of a Stable.*
174. *Shepherdess, and sheep entering a barn.* Etched for
“*L'Amateur*,” a publication which appeared November 1st,
1890.
175. *The Swineherd.* Etched for “*L'Amateur*.” Issued Jan-
uary 1, 1891.
176. *Man Reading.* After Ribera.
177. *Man with a Skull.* After Ribera.
178. *Man with a cap and a square beard.* After Ribera.
179. *Landscape with six willow trees.*
180. *Title-page for a set of twelve etchings.*
181. *Countess Amy.* Illustration to “*Kenilworth*.”
182. *A Quail and her family.*
183. *Woodcock flying.*
184. *Woodcocks and Plovers.*
185. *Wolf Hunting in Hungary.*
186. *Seven sketches of various subjects* (the manuscript
notes are by Giacomelli).



DRY-POINTS.

187. *Le Vieux Marchand.*
188. *Vieillard en prière.*
189. *Les faux monnayeurs.*
190. *Chiffonier.*
191. *Mendiants.*
192. *Buveurs.*
193. *La Nourrice.*
194. *Femme couchée.*
195. *Le Cavalier.*
196. *Paysage. Orage.*
197. *Un cochon à l'auge.*
198. *Tête d'homme.*

199. Village au bord de l'eau.
200. L'Auberge.
201. L'Abreuvoir.
202. Paysage. Moulin.
203. Paysage. Chevaux.
204. Le Moulin.
205. Paysage.
206. Vaches à l'abreuvoir.
207. Hôtellerie.
208. Troupeau de moutons.
209. L'Abreuvoir aux moutons.
210. Vaches à l'abreuvoir.
211. Troupeau de vaches à l'abreuvoir.
212. La Petite Ville.
213. Troupeau de porcs.
214. Deux porcs.
215. La Vachère.
216. A Courtyard. (Unique; not described in any catalogue.)
217. A Wood Interior. (Unique; not described in any catalogue.)



VARIOUS.

218. Chemin creux.
219. Buveurs.
220. Tête de buveur.
221. La Lecture.
222. Tête de Breton.
223. Rieur.
224. Buste d'homme.
225. Chien couché.
226. La Mort berçant un enfant.
227. Porte de ferme.
228. Cour de ferme.
229. Cerf d'après Barye.



ILLUSTRATIONS FOR BOOKS.

230. Van de Velde dessinant un combat naval.
231. La Prison d'Édimbourg, 2^e partie.
232. La Prison d'Édimbourg, 5^e partie.
233. Intérieur de pêcheur.
234. Grave! Grave! Très-grave!

DRAWINGS.

235. **Album of 29 drawings**, dating from the 22d of September, 1837, to the 24th of September, 1872, with manuscript notes by Charles Jacque. From the collection of Madame Jamelle of Paris, to whom the artist presented it.

236. **Album of 38 leaves of sketches** (about 210 sketches), done from the 15th of January, 1829, to the 29th of July, 1830, with autograph dedication from Charles Jacque to Madame Jamelle.

237. **Drawing of ducks and a wheelbarrow.**

238. **Sheep in a barn.** Below is a receipt for a cheque sent by Mr. S. P. Avery to the artist.

239. **Six sketches of various subjects.**



LITHOGRAPHS.

240. **Death as a nurse.**

241. **Peasant leading two horses.**

242. **Three deer.**

243. **Branch of a tree.**

244. **Landscape, with cattle drinking.**

245. **The Gleaner.**

246. **The Phantom Huntsman.**

247. **Twilight.**

248. **Eight varieties of fowls.**

249. **Two studies of still life.**

250. **Studies of a horse.**

251. **Un Hôpital d'Animaux.**

252. **L'expression de reconnaissance spontanée.**

253. **Le système des brosses magnetiques.**

254. **Le Printemps.** (In collaboration with A. Mouilleron.)

255. **Poster for "Mémorial de Sainte-Hélène."** (Illustrated with 500 drawings by Charlet).

256. **Article by Charles Jacque entitled "Charles Jacque et F. Millet."** Printed in "Moniteur des Arts" of September 4, 1891.

257. **"La Cupidité. Satire par Charles Jacque."** Sixteen pages of satirical verse. Published in 1848,

258. **Photograph of Charles Jacque**, bearing his autograph.